

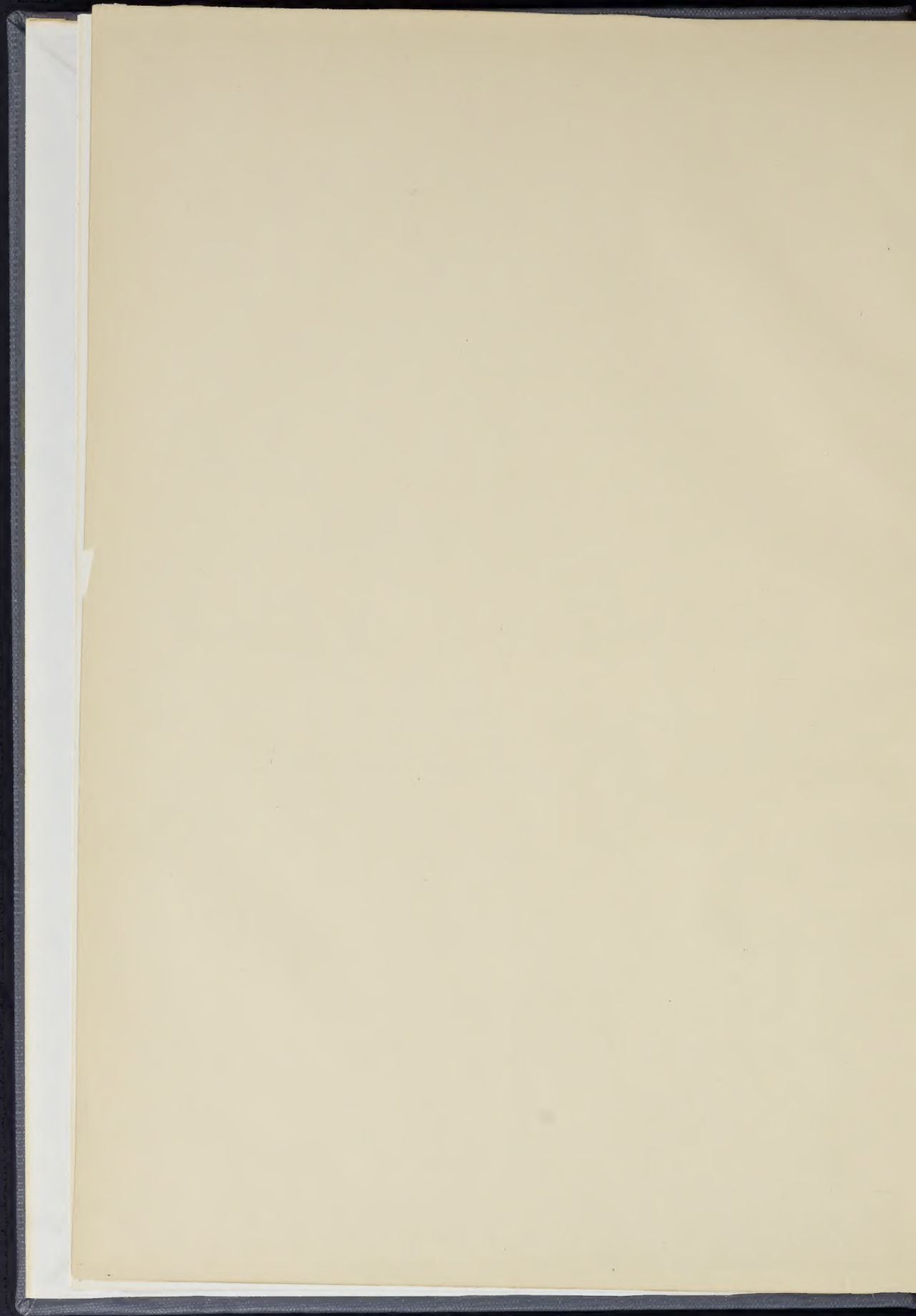


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W. L. ELKINS

COLLECTION

PART II

The Edition of this Catalogue is limited to
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This copy is No. ~~LXI~~

CATALOGUE
OF
PAINTINGS
IN THE PRIVATE COLLECTION
OF
W. L. ELKINS

"ELSTOWE," ELKINS, MONTG. CO., PA.

PART II
EARLY ENGLISH AND OLD MASTERS



MDCCLXXXVI—MDCCLXX

Entered according to Act of Congress, in the year 1901,

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Note.—Right and left are used with reference to the position of the painting itself, and not of that of the spectator. The first figure designates the height.

EARLY ENGLISH

CONSTABLE (JOHN).

(1766-1837.)

40 x 52.

56—Overshot Mill.

The mill, on the left, behind which are some trees. On the far bank of the stream which stretches from left to right, a wagon with some horses. In the foreground some figures. A hill forms the background. A blue sky with very heavy moving clouds.

ELKINGTON, OF HOLLAND, COLLECTION.



JOHN

Overshot Mill







[illegible]



COTMAN (JOHN SELL).

(1782-1842.)

25½ x 30½.

57—River and Boats.

In the foreground, on the right, the river bank, on which some peasants are standing. On the distant bank of the river some trees. Hills in the distance. On the river, which fills part of the foreground and the whole centre, some boats.

COTMAN (JOHN SELL).

(1782 1842.)

9 x 14.

58—Landscape.

A stream fills the foreground, on which is a boat. Behind it a high bank with trees. Clouded sky.

F. PIERCY COLLECTION.

EXHIBITED AT ROYAL ACADEMY, 1888, IN THE

LOAN EXHIBITION OF PAINTINGS, NORWICH SCHOOL.









(CROME (OLD))

View on St. Martin's River near Faller's Hole, Norw.



CROME (OLD).

(1769-1821.)

20 x 15.

59—View on St. Martin's River near
Fuller's Hole, Norwich.

A stream in the foreground. In the middle distance an old mill building, brown and yellow. On the left in the background some houses. High, yellow, clouded sky.

JAMES PRICE COLLECTION.

CROME (OLD).

(1769-1821.)

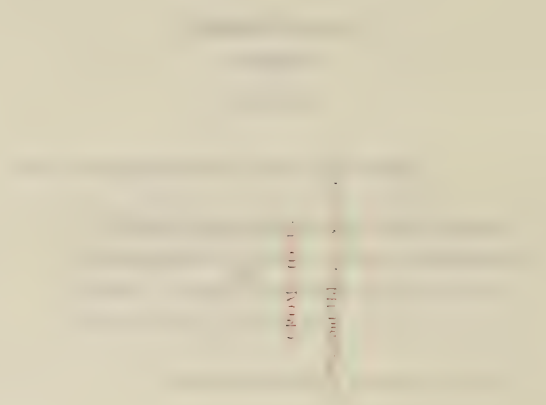
33 x 40½.

60—Ringland Hill near Norwich.

In the foreground on the left, a stream.
In the centre, a cottage. Trees on the right
of this. A high bank with trees on the left.
In the distance rolling hills.

FROM JOHN CUSTANCE, OF NORWICH, COLLECTION.











GAINSBOROUGH (THOMAS)

Portrait.



GAINSBOROUGH (THOMAS).

(1727 1788.)

34 x 29.

61—Portrait.

Portrait of John Palmer, M.P., Comptroller-General of the Post Office, an intimate personal friend of Gainsborough's. Half length, in green coat, powdered wig, and lace cravat. Head turned slightly to the right rests on the left hand, whilst in the right a book is held.

JAMES PRICE COLLECTION.

GAINSBOROUGH (THOMAS).

(1727-1788.)

46 x 65¾.

62—Landscape.

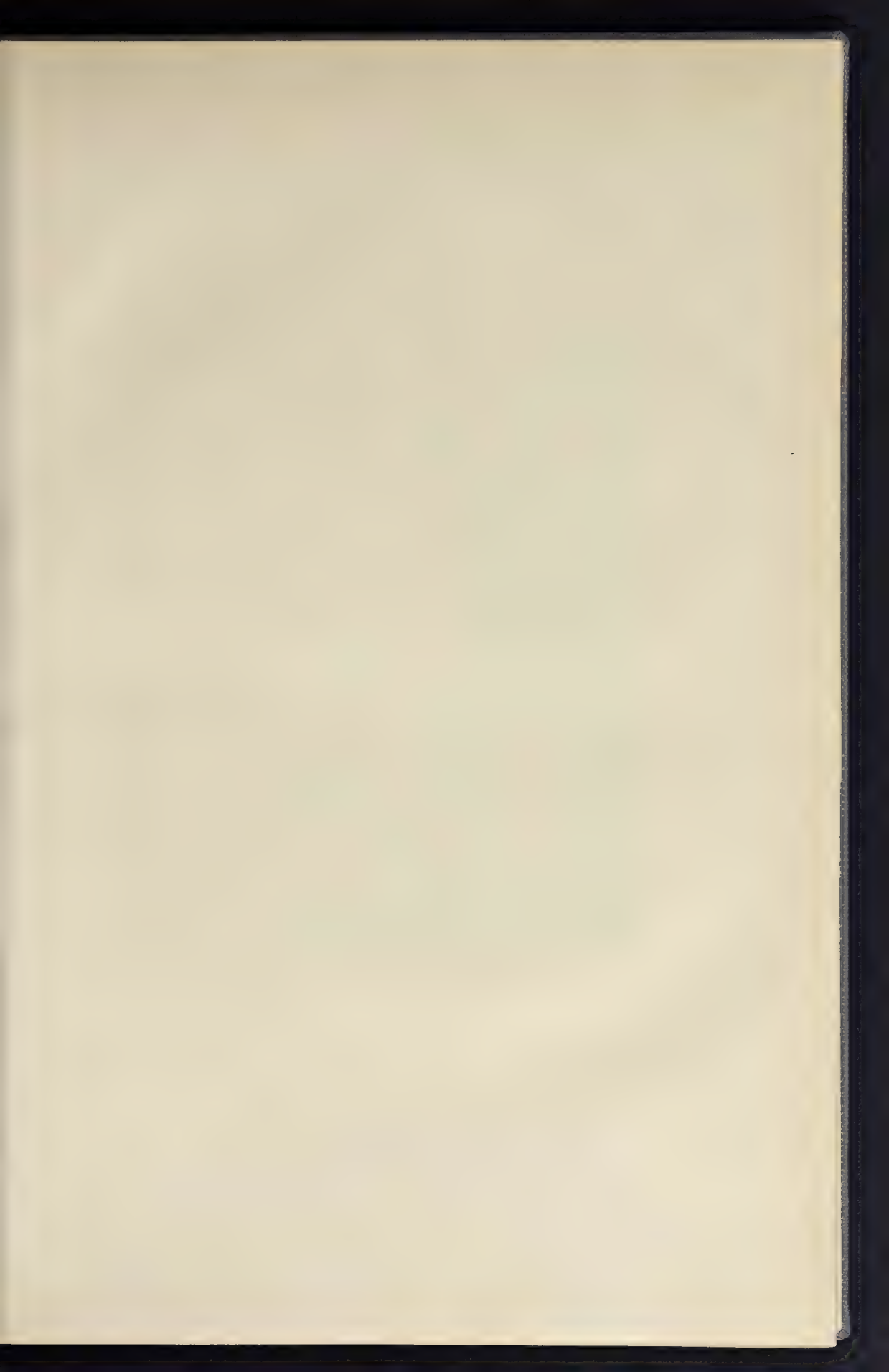
A view near King's Bromley-on-Trent, Staffordshire. In the foreground the bank of a river, along the side of which a boat containing several figures is stopping. The river circles from near the foreground, filling the centre. On a distant bank are numerous trees. In the water, near the bank, on the left, are several cows. A church in the distance. A high sky with light yellowish clouds. A peasant, followed by his dog, crosses a bridge near the left.

EXHIBITED AT BRITISH INSTITUTE IN 1854.

HEMMING'S COLLECTION. SOLD AT CHRISTIE'S IN 1894.









HUDSON (THOMAS)

Portrait of Mrs. Hilaire Barton



HUDSON (THOMAS).

1701 1779.

29½ x 24½.

63—Portrait of Mrs. Hilaire Barton.

Portrait of the wife of Wm. Barton, of Bath, and mother of Admiral Sir Robert Barton, G.C.B., who received the honor of Knighthood from George I. for capturing the French frigate *L' Africaine*. Half length, in an oval, full face; white satin dress, and blue gauze scarf embroidered with gold thrown over shoulders. Across the breast a pearl necklace. Blue flowers and pearls adorn the hair.

JAMES PRICE COLLECTION.

MORLAND (GEORGE).

(1763 1804.)

28 x 36¼.

64—Interior of a Farm.

On the left and right, farm buildings. Between them the farmyard, with two peasants, sheep, and a pig. A white horse feeds at a hay-rack. Near the building on the left, a large tree trunk. Glimpse of sky through the buildings in the distance.



MORLAND (GEORGE)

Interior of a Farm







TABLE	
OF THE	
RESULTS OF THE	
EXPERIMENTS	
ON THE	
EFFECTS OF	
VIBRATION	
ON THE	
SOUND	
WAVES	
IN	
AIR	
AND	
WATER	
BY	
J. H. COLE	
PH.D.	
UNIVERSITY OF CALIFORNIA	
BERKELEY	
1908	



MORLAND (GEORGE).

(1763-1804.)

38½ x 56.

65—Marine View.

A rough sea breaks against a rocky coast. .
A wreck in the distance. In the foreground
an overturned boat and some escaped sailors
being drawn out of the sea by a rescuer
posted amongst the rocks. Yellow effect.

MORLAND (GEORGE).

(1763-1804.)

15 x 12.

66—Landscape.

On the left, at the base of an old oak, a boy and girl are gathering fagots. Yellowish brown effect.













REYNOLDS (SIR JOSHUA).

(1723-1792.)

59 x 94¾.

67—Death of Dido.

A replica of the Buckingham Palace picture, representing Dido with head thrown back, resting on her right arm stretched across a red covering. An Angel on the right. A female attendant in brown dress kneeling over the dying Dido on the left. Blue background.

SOLD AT SIR JOSHUA REYNOLDS SALE AT GREENWOODS, APRIL 16, 1796, TO MR. BRYAN. ENGRAVED SHORTLY AFTER, BRYAN'S NAME APPEARING ON THE PLATE AS OWNER. PURCHASED FROM THE BRYAN FAMILY THROUGH SIR FRANCIS BOLTON BY MESSRS. HENRY GRAVES & CO.

REYNOLDS (SIR JOSHUA).

(1723-1792.)

38 x 28.

68—Portrait of Lord Putney.

Half-length figure in brownish-red coat.
At his right hand, the head of a dog, which
the master is petting. High stock. Dark
background.



REYNOLDS (SIR JOSHUA).

Portrait of Lord Putney







REYNOLDS (SIR JOSHUA)

Portrait.



REYNOLDS (SIR JOSHUA).

(1723 1792.)

49 x 39¼.

69—Portrait.

Portrait of Anthony Chamier, one of the Under Secretaries of State much assailed by "Junius." Was M.P. for Tamworth, and one of the original members of the Literary Club; and was a Fellow of the Royal Society. A three-quarter length, sitting at table, in puce-colored coat. Left hand in waistcoat. Right hand holding a book, near which is an inkstand.

JAMES PRICE COLLECTION.

ROMNEY (GEORGE).

1734 1802.

50 x 40.

70—Portrait of Sir John Reade.

Full-length portrait of seated figure, showing blue coat, white ruffled shirt, and white tight breeches. The folded hands hold a letter. In the background brownish tree and foliage.

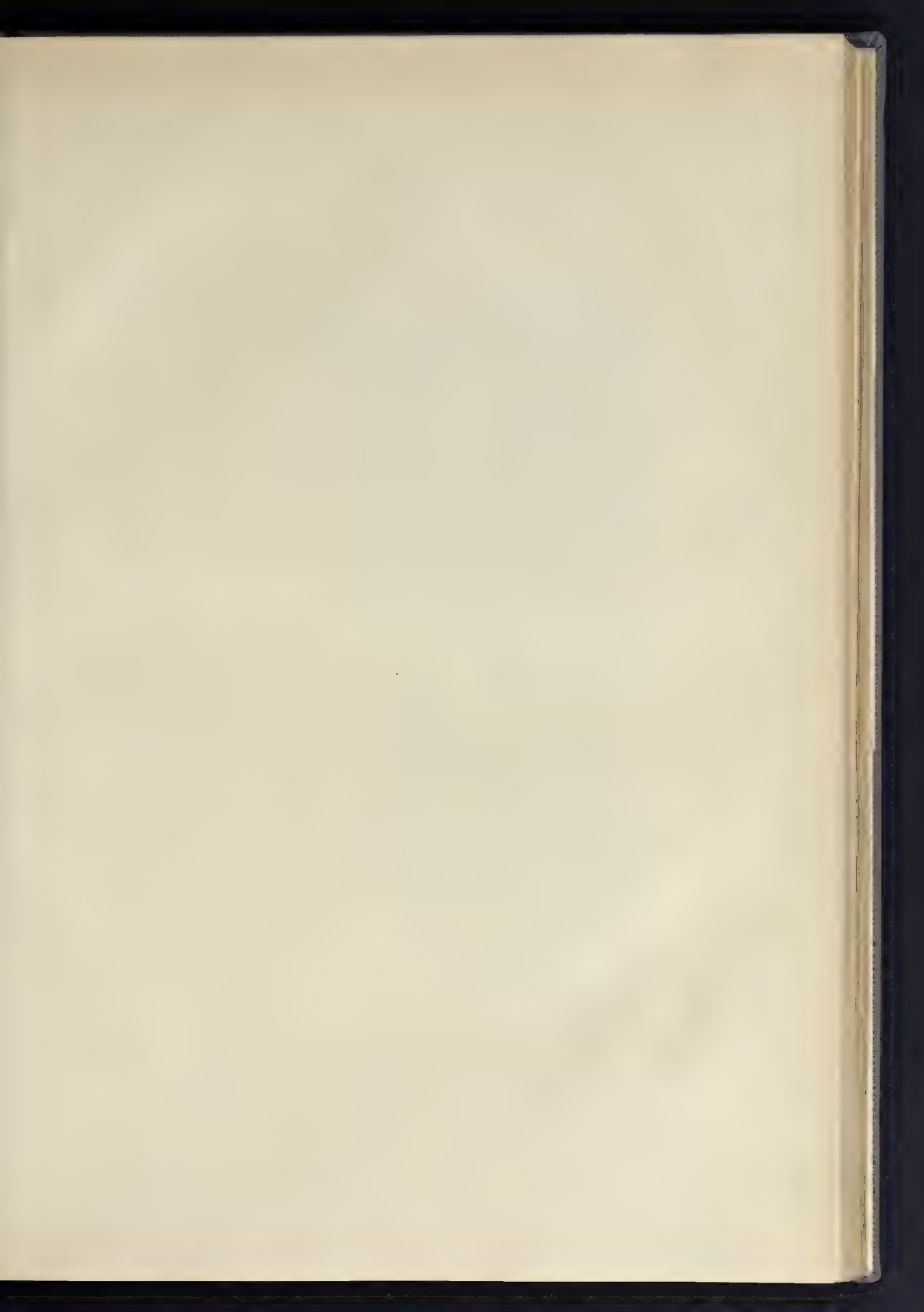
SIR JOHN CHANDOS READE COLLECTION,
SKIPTON COURT, OXFORDSHIRE.



ROMNEY (GEORGE)

Portrait of Sir John Reade.











STANNARD (JOSEPH).

(1797-1830.)

36 x 48½.

71—Dunstanboro' Castle.

On the river which fills the foreground, several boats and figures. A high hill, on top of which are the Castle buildings, rises from the river bank. A yellow sky.

STARK (JAMES).

(1794-1859.)

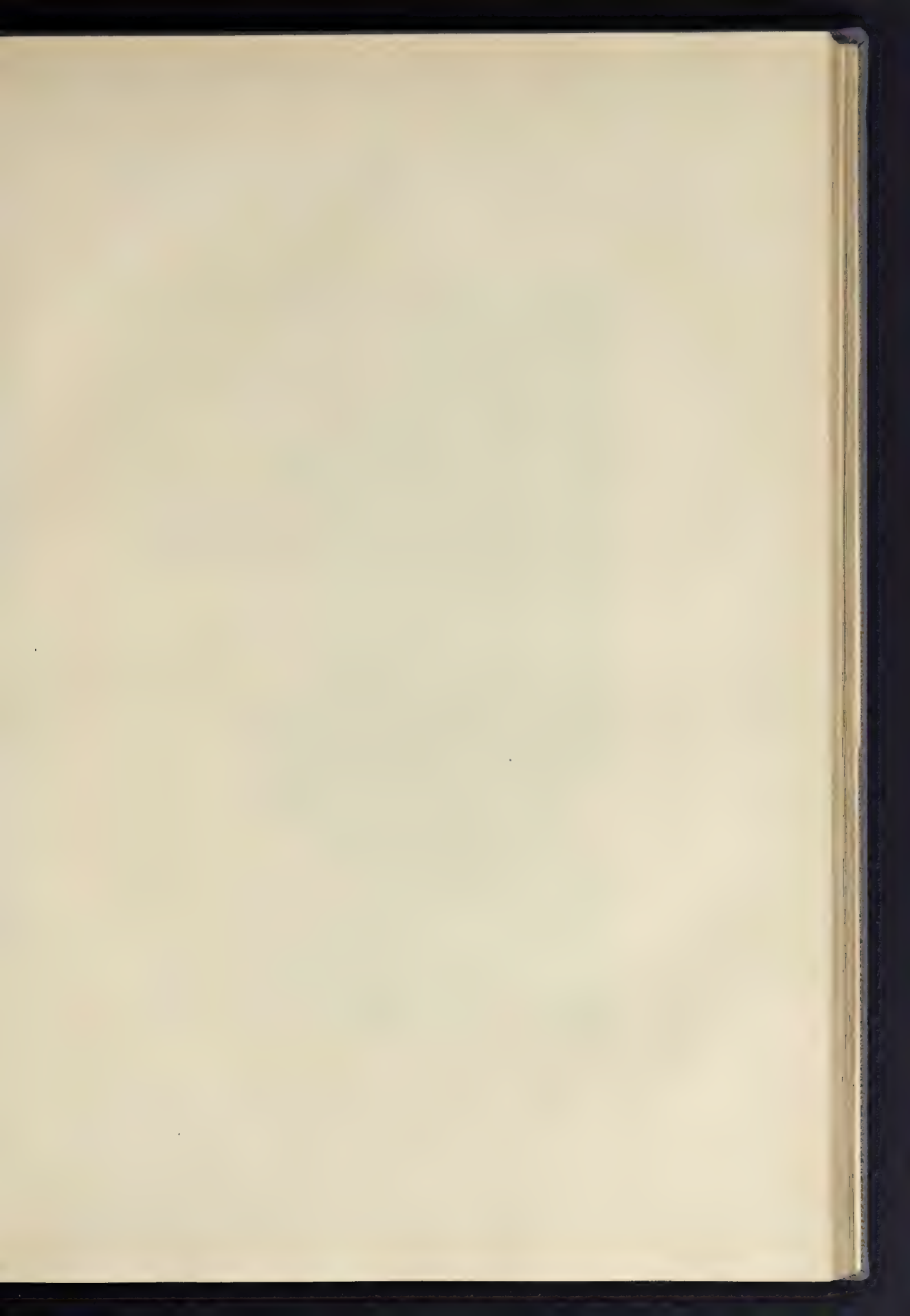
19¾ x 25½.

72—The Devil's Tower.

A stream fills the foreground. On its right bank some wooden buildings, near which are boats and shipping. On its left bank the Devil's Round Tower. In the distant background the town. A high, clouded sky.













STARK (JAMES).

(1794-1859.)

20 x 30.

73—Mill Stream, Norfolk.

A rocky stream, on the left bank of which are two fishermen. In the background a mill building bedded in trees. A rocky hill in the background on right. Clouded, yellow sky.

TURNER (JOSEPH M. W.).

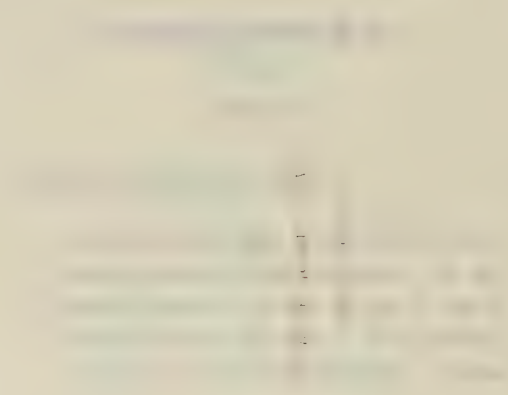
(1775-1851.)

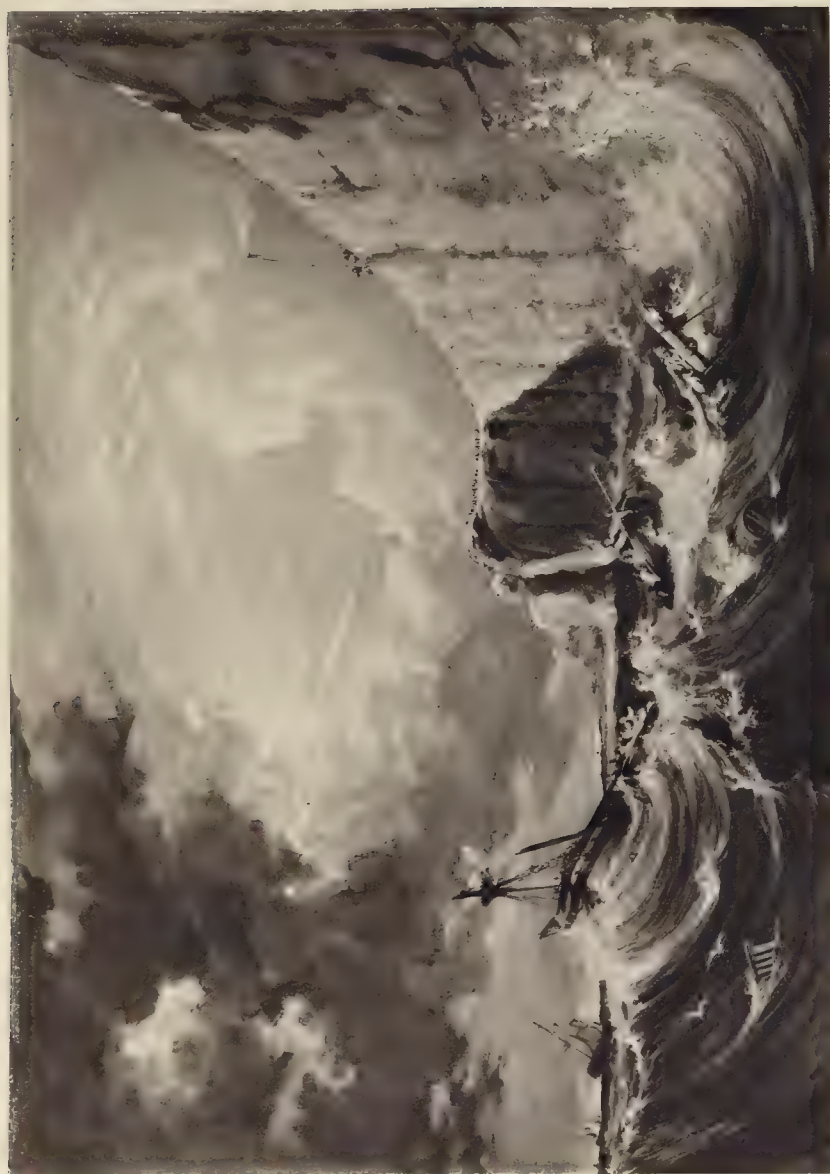
26 x 36.

74—The Wreck off Dover.

On the left the steep white cliffs of Dover, against which a heavy sea breaks. In the middle distance, in the centre, a ship is tossed on the top of a wave. A very heavily clouded sky with breaking lightning. Yellow effect.















WILSON (RICHARD).

(1713-1782.)

25 x 33.

75—View of Tivoli.

In the distance a river. In the foreground, on the right, on a high, tree-covered elevation, some buildings. A bent tree on the left. In the foreground, near the trunk of a fallen tree, some peasants with dog. A lightly clouded, light blue sky.

WILSON (RICHARD).

(1713-1782.)

28 x 36.

76—Landscape, Tivoli.

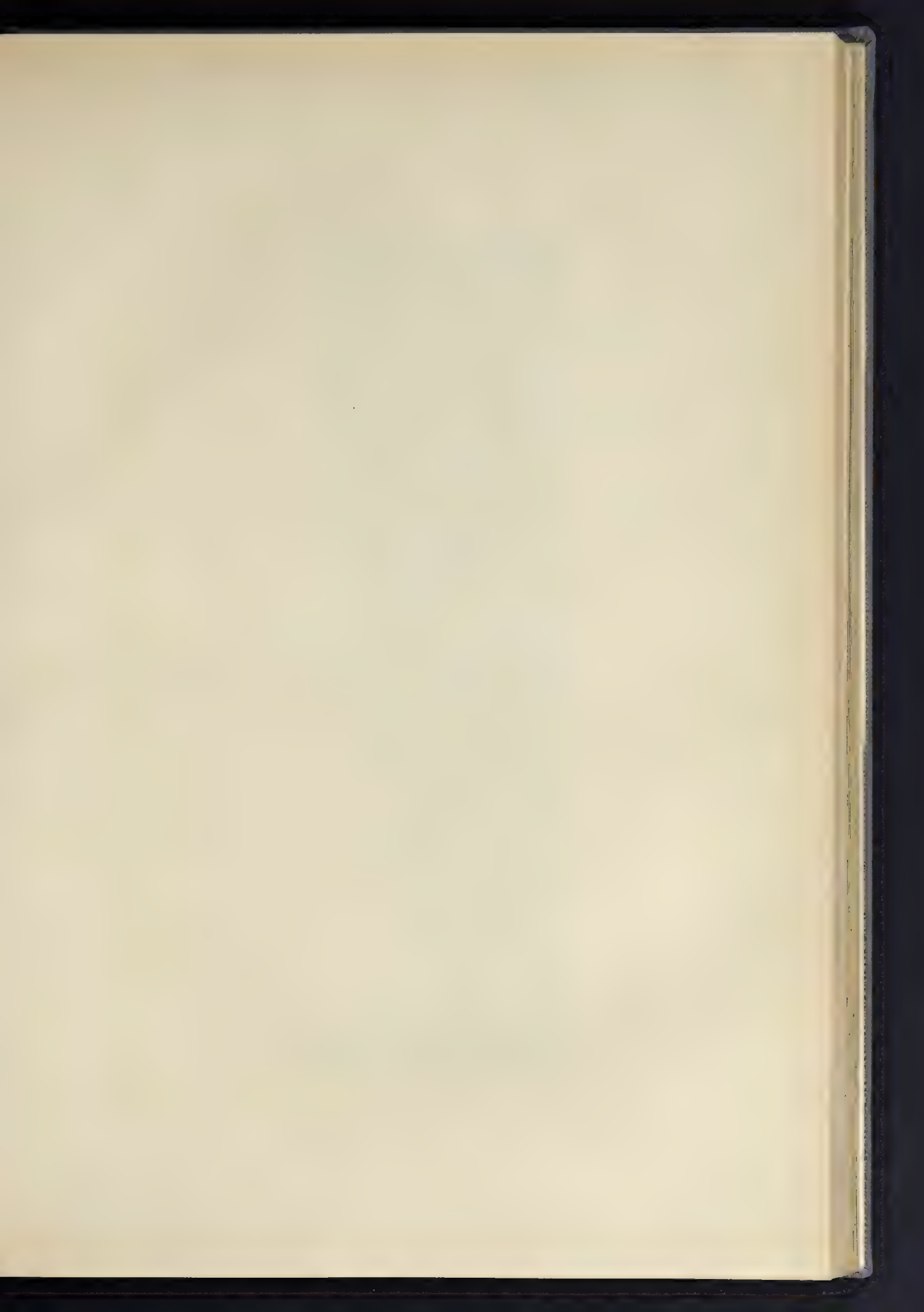
A circular pool in the centre. In the foreground, on the left, a brown bank with several peasants. In the right foreground, two trees with curving trunks. Behind the middle distance, some buildings. A high, placid sky.



ON RICHARD



OLD MASTERS





THE UNIVERSITY OF CHICAGO

The table is extremely faint and illegible. It appears to have several columns and rows, with some text visible in the first column that might be names or identifiers. The rest of the table's content is unreadable due to the low contrast of the scan.



BELLOTTO (BERNARDO).

(1720-1780.)

28¾ x 60¾.

77—Landscape.

A still river forms the foreground and is lost in the distant background under the three arches of a bridge which spans it. On the river are boats and figures. In front, on the left, a wooden flat wharf, sailing boats, and trees. On the right, a high brownish stone wall. On top of this, beyond, a church and buildings. A square tower and other buildings in the distance. A light blue sky with clouds.

BEYEREN (ABRAHAM VAN).

(1620-after 1674.)

50 x 43.

78—Still Life.

In the background, on the right, a window, across which a heavy curtain is drawn. In the interior, on a table with velvet cloth, heavily embroidered with gold fringe, are various articles of still life—a melon, grapes, a crab, fruit, and vases.



DEVEREN (ABRAHAM VAN).

Still Life







70

BOL (F.).

Portrait



BOL (F.).

(1611 1680.)

48 x 36.

79—Portrait.

Against a brown curtain in the background, a three-quarter length figure is shown, with right hand resting on stone pillar. Black dress with slashed sleeves, showing white shirt.

BRAY (JAN DE).

(XVII CENTURY.)

12 $\frac{3}{4}$ x 10 $\frac{3}{8}$.

80—Portrait.

An old woman, shown nearly to the feet, is seated in a chair by the side of a table on which is a crucifix. She holds in her left hand a book, partly open. Her right hand rests on the table. Face shown nearly full, turned towards the right. Cap and ruff.

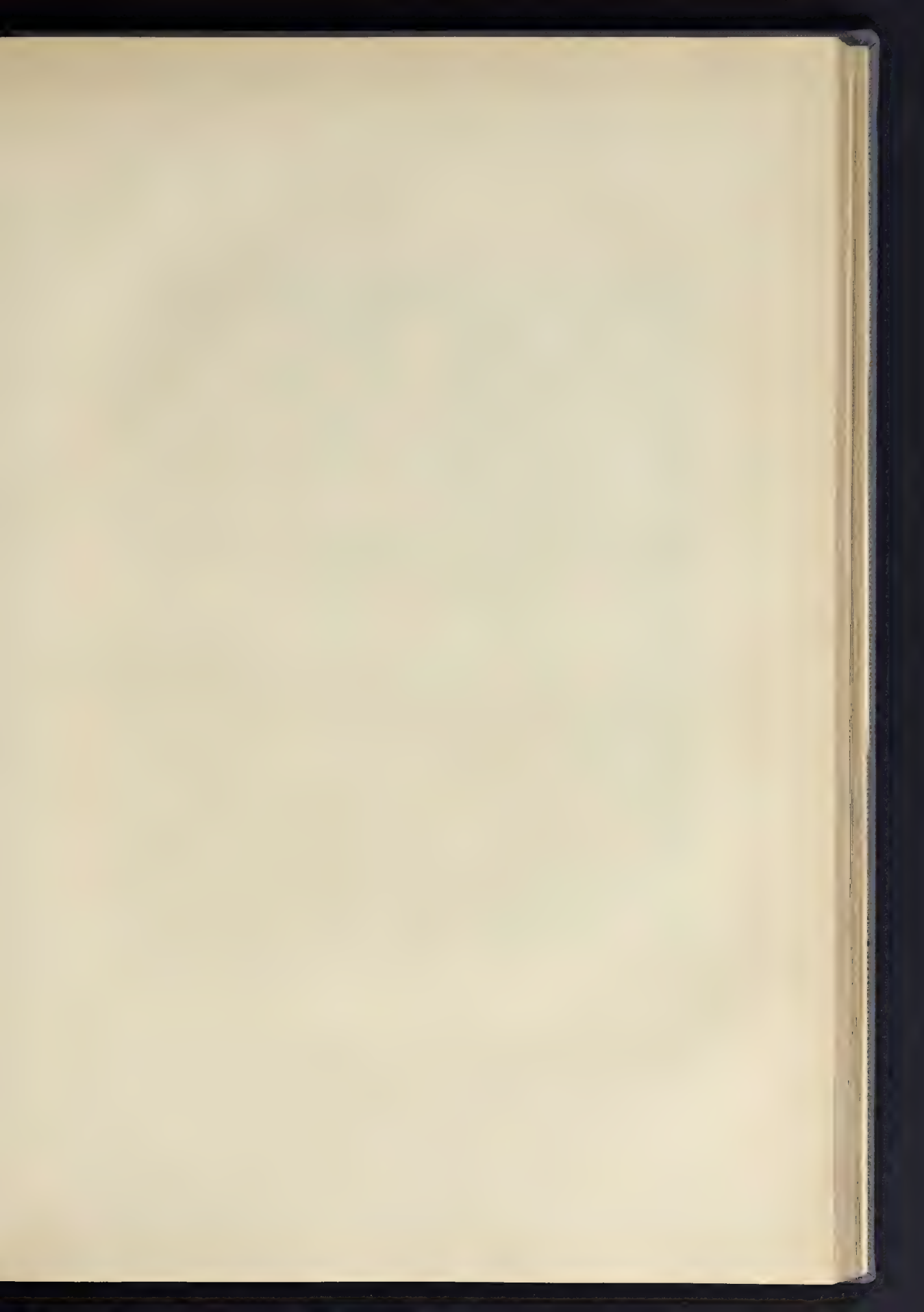
COLLECTION CHATEAU DE HEESWIJK.



BRAY (IAN DE)

I III







BRONZINO (AGNOLO)

Portrait of Lionorro di Toledo and Child



BRONZINO (AGNOLO).

(1502-1572.)

46 x 38¼.

81—Portrait of Lionorro di Toledo and
Child.

The mother, three-quarter length, is seated. Extremely rich and elaborately embroidered dress, cut high in the neck. Collar of pearls. The mother's left hand rests in her lap. Her right, thrown around the neck of the child, who is standing, rests on its shoulder. Face of the child shown full.

FROM THE PANCIATICHI PALACE, FLORENCE.

CANALETTO (ANTONIO).

1697-1768.

25 x 38½.

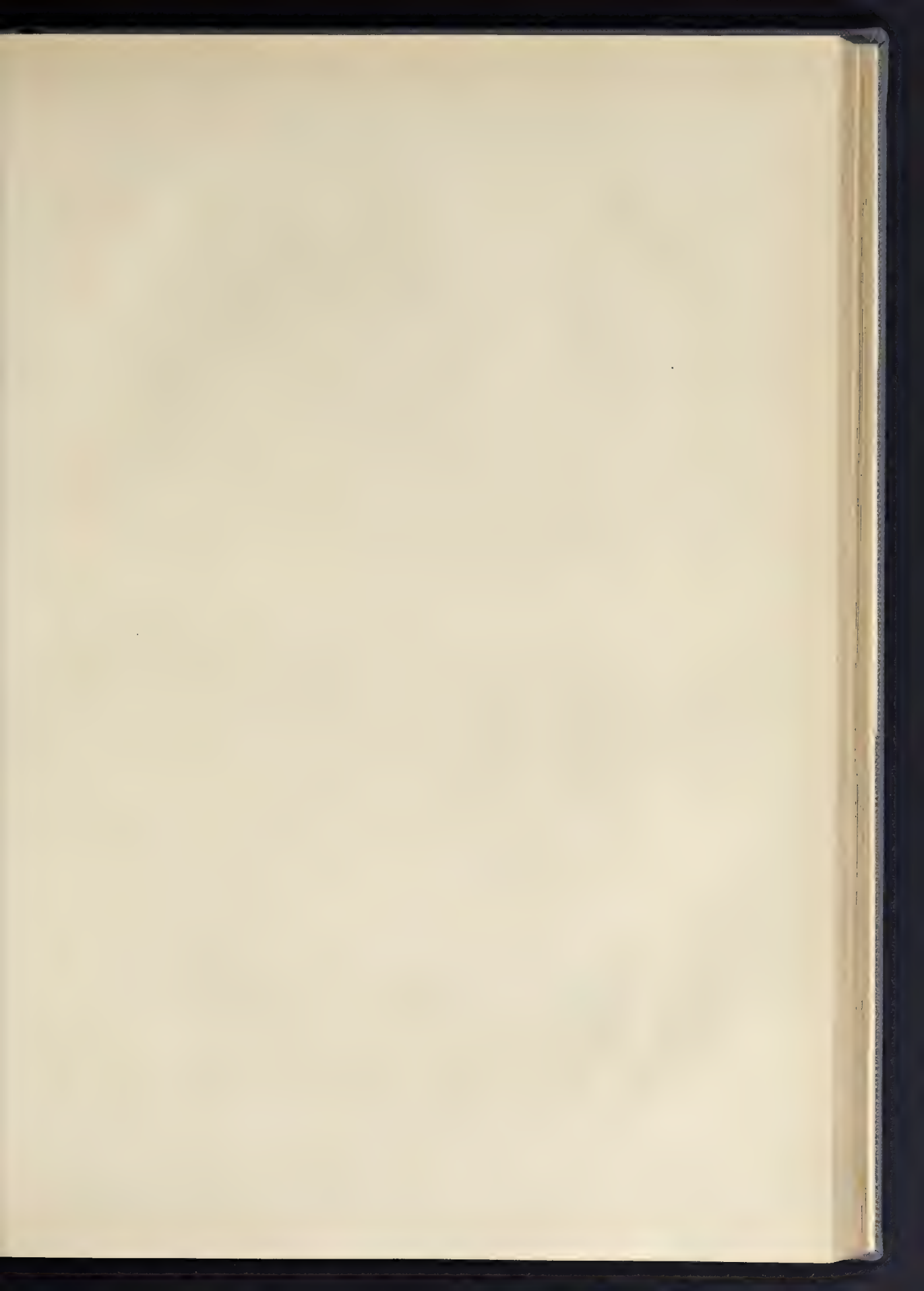
82—Rialto Bridge, Venice.

The canal fills the foreground, bordered on the right by yellow and white buildings and stretching under the Rialto Bridge, which spans the centre in the middle distance, towards buildings seen under its arch. On the bank of the canal, to the left of the Rialto bridge, some square buildings. Numerous boats and gondolas.















CANALETTO (ANTONIO).

(1697-1768.)

25 x 38½.

83—Grand Canal, Venice.

The Grand Canal sweeps between a row of yellow and white palaces on the right and partly seen buildings on the left, in a circular curve, towards a stretch of buildings in the background. Shipping and gondolas in the foreground. A high, placid sky, with very light clouds.

CANALETTO (ANTONIO).

(1697-1768.)

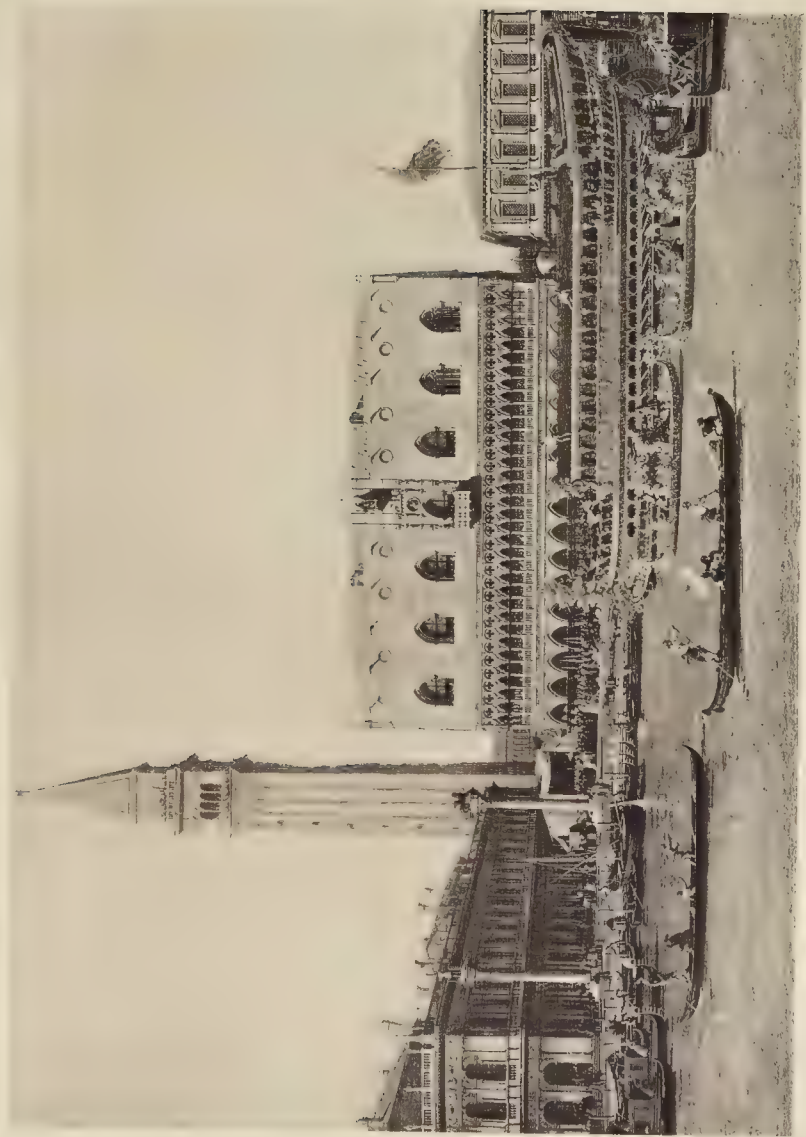
54 x 64.

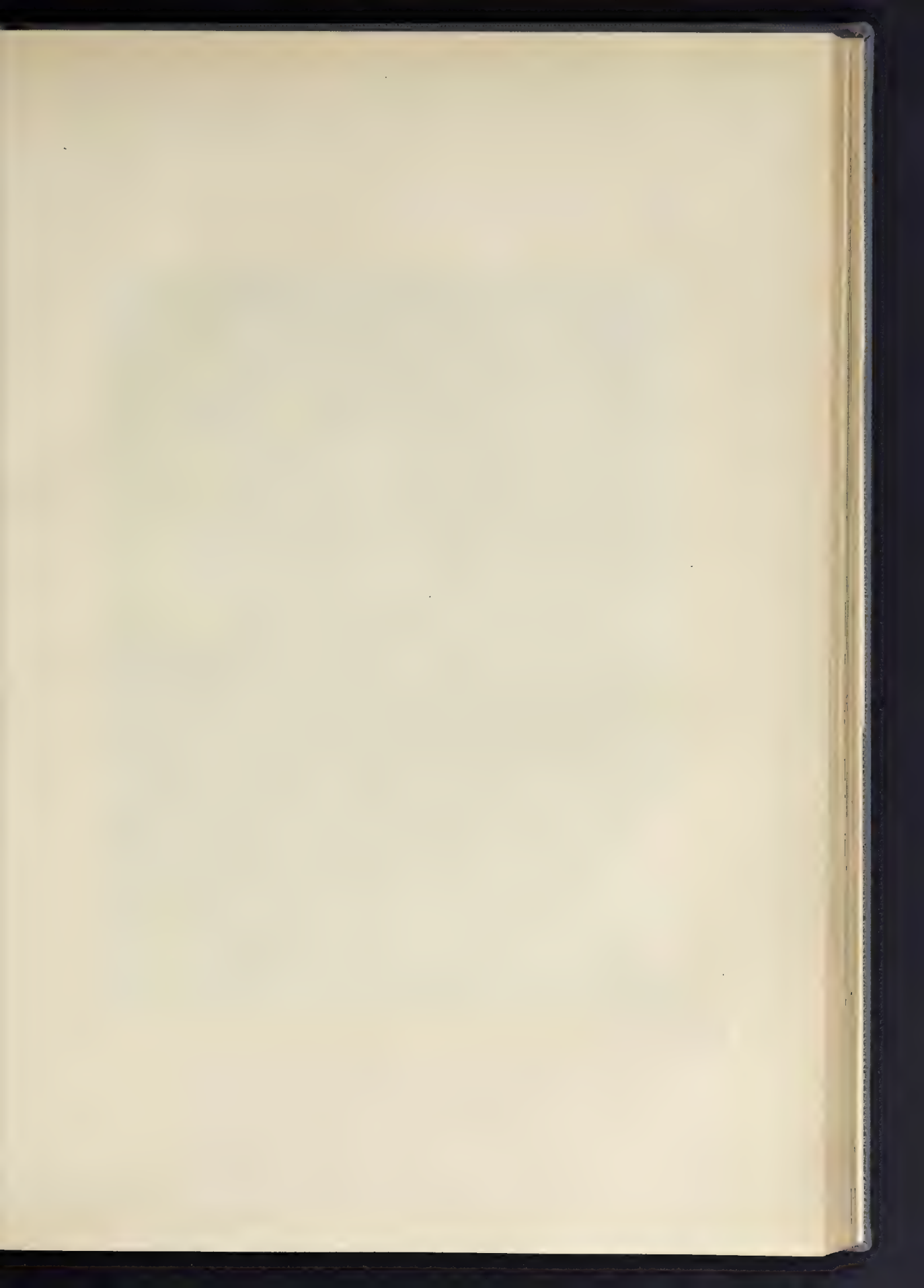
84—St. Marc's Quay and Doge's Palace.

The Grand Canal stretches in front of the Reading-room of St. Marc's Square and of the Doge's Palace. The Campanile in the background. The Doge's gondola in front of the Palace. Other gondolas on the Grand Canal.















CUYP (ALBERT).

1620-1691.)

12½ x 16¾.

85—White Horse.

A dappled white horse, under saddle, stands
near the door of a stable.

CUYP (ALBERT).

(1620-1691.)

42¾ x 30⅞.

86—Portrait of a Gentleman.

A man of distinguished appearance is shown to the knees. Black dress with lace collar. The right hand rests on the back of a chair. In the left hand his gloves are held. Long, black, straight hair.

COLLECTION CHATEAU DE HEESWIJK.



CUYP (A.)

Portrait of a Gentleman









CUYP (ALBERT).

(1620-1691.)

23½ x 29.

87—Exercising the Horses.

On the right, the side of a stable. On a roadway, in front, two horses, one brown, the other gray, mounted by their grooms. On the left a stream, in which are three horses, two mounted by the grooms, which are drinking. On the right, in the distance, a hilly country. In the background, in the centre, a round building. Trees in the middle distance.

COLLECTION LEE PEMBERTON.

CUYP (ALBERT).

(1620-1691.)

21 x 13¼.

88—Horses.

On the left, the side wall of a stable. Three horses are shown, one brown, one bay, and the other a mottled gray with white mane and tail. A boy, in long brown coat, stands at the head of the bay, which he holds. Near him, on the right, are two dogs, one brown. In the distance, on the right, a castle and rolling country. Light clouded sky.













DUCK (JACOB A.).

(XVII CENTURY.)

18 x 28.

89—The Mountebank.

A village street. Buildings on the right
In the distance, other buildings on the left.
Numerous figures, including that of the
mountebank, in front of the building on the
right. Others in the street on the left.

DYCK (SIR ANTHONY VAN).

(1599-1641.)

84 x 52.

90—Portrait.

A portrait of Lady Isabella de la Warr. A full-length figure in white satin dress, with lace scarf and lace sleeves, and black, curling hair, standing by the side of a large bronze vase. A dog, resting its paws on this vase, is looking up at its mistress. Brown background on right, and red curtain on left.

FROM THE FAMILY.



ICK (SIR ANTHO







JAMES G. ANTHONY



DYCK (SIR ANTHONY VAN).

(1599 1641.)

25 x 23 $\frac{3}{4}$.

91—Portrait of Jerome Weston, Earl of
Portland.

Quarter length. Face shown nearly full,
turned towards left. Scanty hair, pointed
beard, and mustache. Full ruff. Order of
St. George on breast.

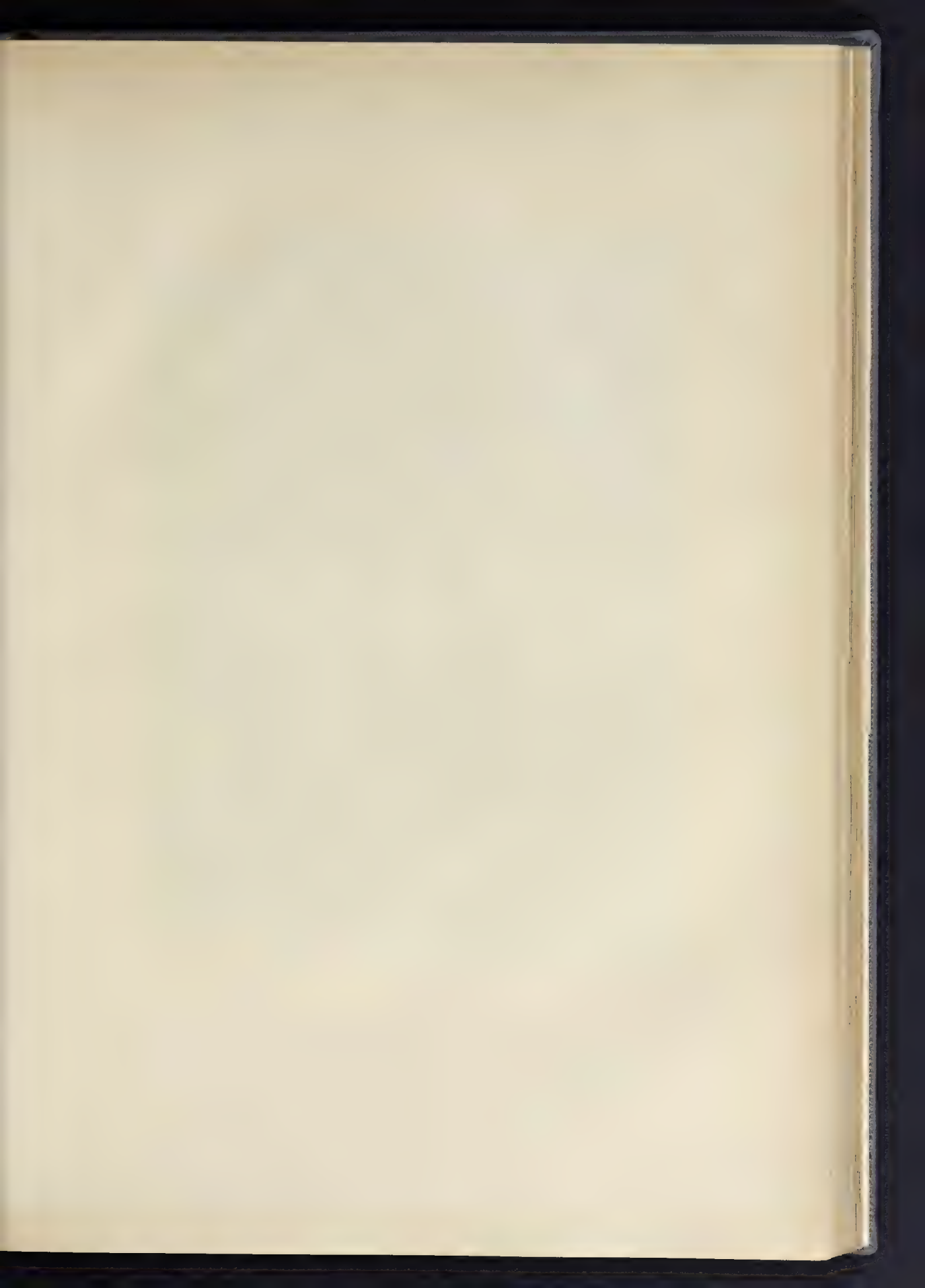
SIGNED, ANTONIO VAN DYCK.

ENGRAVED BY HOLLAR.

COLLECTION T. HUMPHRY WARD.

nd David







GERICAULT
(JEAN LOUIS ANDRÉ THEODORE)

PLATE I



GÉRICAULT
(JEAN LOUIS ANDRÉ THÉODORE).

(1791-1824.)

25 $\frac{7}{8}$ x 20 $\frac{1}{4}$.

93—The White Horse.

A frightened white horse, completely saddled, with front feet in air. Flames bursting from buildings on the left.

GOYEN (JAN VAN).

(1596-1656.)

20¼ x 29.

94—Marine.

An agitated sea with several sailing-boats
driven before the wind. A stormy, heavily
clouded sky. Brown study.

HERR VAN NOPPEN COLLECTION.













GOYEN (JAN VAN).

(1596-1656.)

45 x 56.

95—Halt before the Inn.

On the right, a large tree. In the middle distance the inn, in front of which some wagons have halted. On the roadway, in the foreground, in the centre, some peasants seated and standing. Brown effect.

GUARDI (FRANCESCO).

(1712-1793.)

8 x 10½.

96—View in Venice.

Sea in the distance. In the foreground, on the left, an old building. Shipping in the distance. Figures in the foreground.













GUARDI (FRANCESCO).

(1712-1793.)

28 x 32.

97—Marriage of the Adriatic.

In the middle distance, on an island, are the church buildings, in front of which an immense assemblage is gathering. The canal, in the foreground, is filled with innumerable gondolas. The buildings of Venice in the distant background. A high, blue, almost cloudless sky.

CLIFEDEN COLLECTION.

GUARDI (FRANCESCO).

(1712 1793.)

13 $\frac{1}{2}$ x 17 $\frac{3}{8}$.

98—View of Venice.

The Church of St. John on the left. A canal stretches on its right into the background, disappearing behind some houses. A distant view, in the background, of St. Maria. Numerous figures in front of the church.











HALS (DIRCK).

(XVII CENTURY.)

25¾ x 32½.

99—The Minstrel.

In an interior, a group of five figures. On the left stands a servant woman in greenish dress, with red bodice, holding a tray. An extremely fat old man in black dress is seated near a table, playing the violin. On his right stands a richly dressed cavalier. Immediately behind the table, forming part of the group, are a gentleman and lady. On the left of the table another cavalier, in rich yellow dress, is seated on a high stool. Pictures on the wall in the rear of the room.

HALS (FRANS).

.1580 ? - 1666.

13 $\frac{1}{8}$ x 12 $\frac{3}{4}$.

100—A Laughing Child.

A study of a child, one quarter length, face shown full. Long unkempt hair. Yellowish brown background.









HOBBEMA (MEYNDERT)

Landscape



HOBBEEMA (MEYNDERT).

(1638 1709.)

42 x 51½.

101—Landscape.

A landscape, with large massive oaks in front, which throw deep shadows on the ground and buildings, which are shown in half light in very subdued tone. In the centre, a house, built of brick, in delicate colors. Other houses shadowed by trees in the middle distance. On the left a wood, in which are several figures.

SIGNED AND DATED 1652.

COLLECTION RICHARD FORD.

EXHIBITED AT BURLINGTON HOUSE, 1872.

WAAGEN, VOL. II., PAGE 225.

FOWLER SALE, MAY, 1899.

HOOQHE (PIETER DE).

(1630-1681?)

22½ x 25.

102—The Gallant Conversation.

An interior, with leather-covered walls. A cavalier is seated, holding a glass in his right hand. On his knee, with his left hand, he holds his hat. A female servant, in red cloak and brown dress, with white apron, stands by his side. On the right, an open window lights the interior. A chair, mug, and bird-cage near window. On the left, in a hall, in the distance, a woman is sewing. Tessellated floor. A dog in the centre of the room.

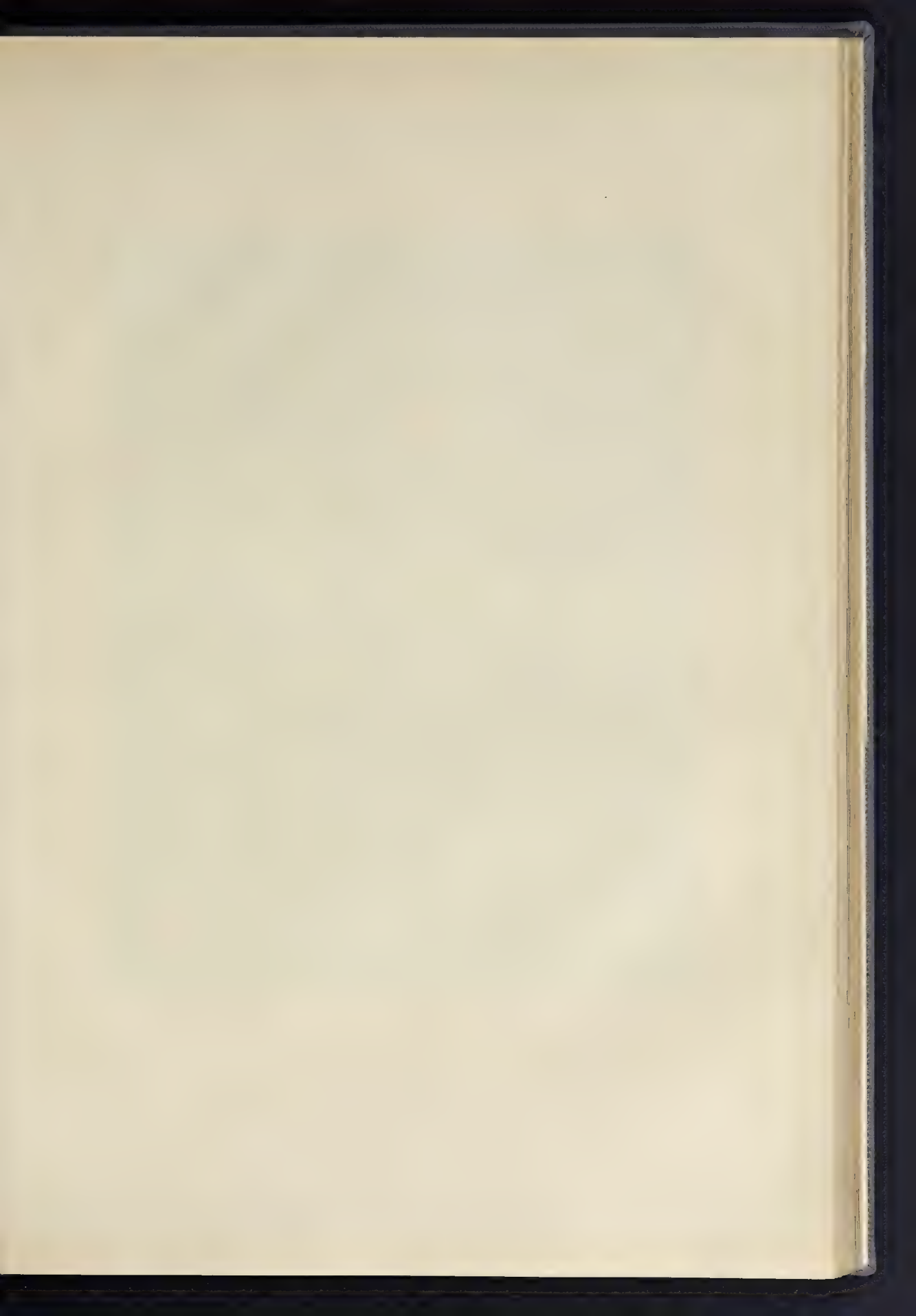
SMETH VAN ALPEN COLLECTION.?



1891	1892	1893	1894	1895	1896	1897	1898	1899	1900
1891	1892	1893	1894	1895	1896	1897	1898	1899	1900

1891	1892	1893	1894	1895	1896	1897	1898	1899	1900
1891	1892	1893	1894	1895	1896	1897	1898	1899	1900







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JANSSENS VAN CEULEN (CORNELIUS).

(1594-1664.)

31 x 25.

103—Portrait of a Man.

Quarter length. Face turned towards
the left. Long hair. Pointed beard. Black
coat. Lace collar.

JANSSENS VAN CEULEN (CORNELIUS).

(1594-1664.)

31 x 24 $\frac{5}{8}$.

104—Portrait of a Lady.

Quarter length. Full face. Green slashed
dress. Long yellow hair.









KYCK 1710



KYCK (SIMON.)

(XVII CENTURY.)

36 x 28.

105—Painting the Portrait.

In the interior of a studio, a man in rich black dress is seated in a chair, by the side of a table covered with red and black cloth, holding in his uplifted left hand a wine-glass. On the right the artist stands, short green coat and breeches and high bell-crowned hat, at the easel, painting.

LELY (SIR PETER).

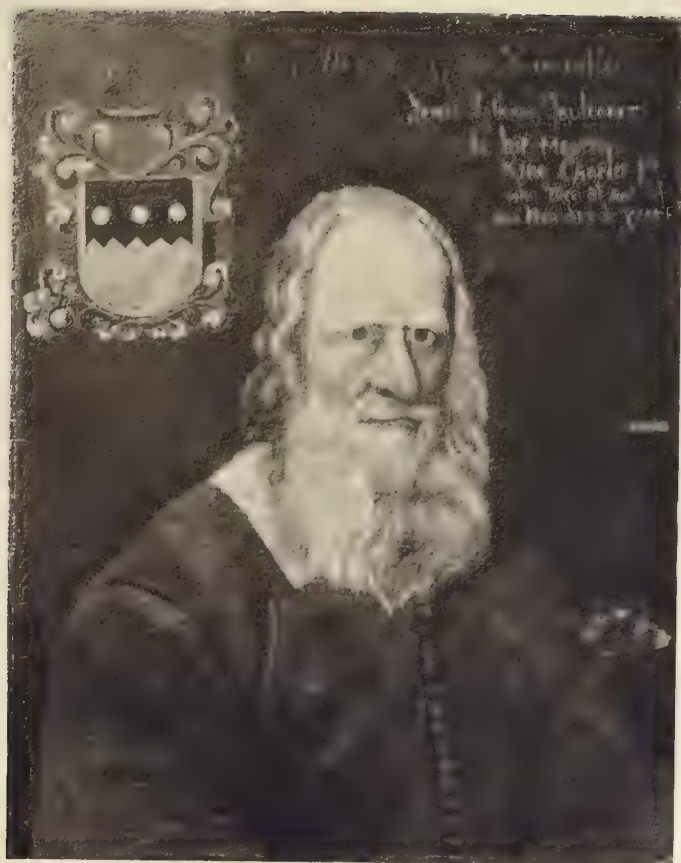
1617 1680.1

28 x 22.

106—The Falconer. Portrait of Lewis
Latham.

A portrait of the Falconer of King Charles
I. Coat-of-arms on right. Long flowing
white beard. Red coat with deep white
collar. Long inscription on wall.













MEER (JAN VAN DER) OF HAARLEM.

(1628-1691.)

22 x 28.

107—Moonlight.

The curve of a river in the background on the left. The foreground a level country with sand dunes. Boats on the river. A church with steeple in the rear. A dark, moonlight sky.

MIEREVELT (MICHIEL JANSZ).

(1567-1641.)

47 $\frac{7}{8}$ x 35.

108—Portrait of Frederick Henry, Prince
of Orange (?)

Three-quarter length. Face turned towards the right. Black costume, with large lace collar. Hat held in the left hand, resting on a table which is covered by a red cloth.

MARKED A° 1632.

COLLECTION CHATEAU DE HEESWIJK.



MIEREVEI HIEL IANSZ)











MURILLO (BARTOLOMÉ ESTÉBAN).

(1618-1682.)

65¾ x 44¾.

109—Portrait of Ferdinand III of Spain.

The portrait, in oval, is in the centre of the picture and is held up by four naked children. Three others, at its top, draw back a red curtain, disclosing it. Ferdinand is shown in black dress with red sleeves and ermine collar. In his right hand he holds, elevated, a dagger. His left hand supports a blue globe.

NEER (AERT VAN DER).

(1603-1677.)

$23\frac{1}{2} \times 32\frac{3}{4}$.

110—Landscape.

A stream stretches from the left, disappearing in the centre background. Some boats on the same. On the left bank of the stream some houses. A windmill and church with trees in the right background. In the foreground, on the right, a flat meadow with pools. A high, clouded sky.











NEER (AERT VAN DER)

NEER (AERT VAN DER).

(1603-1677.)

22 x 28.

112—Landscape.

Dark, moonlight effect. A river circles from the left foreground towards the right and disappears in the centre background. A horse and rider approach on the right bank. Trees in the right background. Boats and shipping on the river. A bridge in the left foreground. Trees on the left bank in the distance, and, on the left bank, beyond the bridge, a church with steeple.

















TABLE ALPHABETIC

OF THE

WORDS AND PHRASES
USED IN THE
BIBLE



OSTADE (ADRIAAN VAN).

(1610-1685.)

11 x 8½.

113—Woman at Window.

An old woman in black hat, with arms folded under cloak, one hand showing, looks out of the window of a brown house in the background.

OSTADE (ADRIAAN VAN).

(1610-1685.)

10¾ x 14.

114—The Drinking Song.

In an interior, three persons are seated around a low table, listening to a peasant standing near them who is singing, at the same time holding a glass in his left hand and a pitcher in the right. A fourth peasant, also seated at the table, on the right, accompanies with the violin. In the middle distance, a boy stands listening. In the depth, a ladder. On the left, in the distance, a bed. A dog in the foreground is lying at the foot of a low bench on which is a pitcher. The light breaks through a large latticed window on the right.

ENGRAVED BY MELLIUS.

COLLECTION CORSHAM HOUSE.

COLLECTION DE BOURNONVILLE.



OSTADE (ADRIAAN VAN)







11

OSTADE (ISAAC VAN)

Attergo, 1600-1634



OSTADE (ISAAK VAN).

(1621-1657.)

41 x 51¼.

115—Watering Horses at Wayside Inn.

A roadway curves in front of the inn on the right in a circular sweep, being lost on the left behind a mound on which are trees. A covered wagon in the middle of the street in the centre. Horses and men and women on the roadway in front of the inn.

PALAMADES (ANTONIS).

(1601 1673.)

48½ x 56.

116—Still Life.

On a table, behind which, on the left, stand a girl and boy, are a duck, white cock, fruits, vegetables, and grapes. A black-and-white spotted dog on the right, in front of the table.













POTTER (PAUL).

(1625-1654.)

17 $\frac{5}{8}$ x 14 $\frac{3}{4}$.

117—Horses near Stable.

On the left a stable, with a large tree shading the same. A black horse, at some distance from the stable, near the right, with a man standing at its head, helping another to mount. Behind this horse a woman, holding a child. Near her, emerging from the stable door, a white horse and a boy. In the foreground, on the left, some chickens and a cock. In the distance on the right, a meadow on which cows are grazing. In the middle distance, towards the right, a small tree and a rail fence.

SMITH, VOL. V., PAGE 153.

EXHIBITED IN BRITISH GALLERY, 1815.

COLLECTION HOPE OF DEEPDENE.

RAVESTEYN (JAN VAN).

(1572-1657.)

41 x 30.

118—Portrait of a Lady.

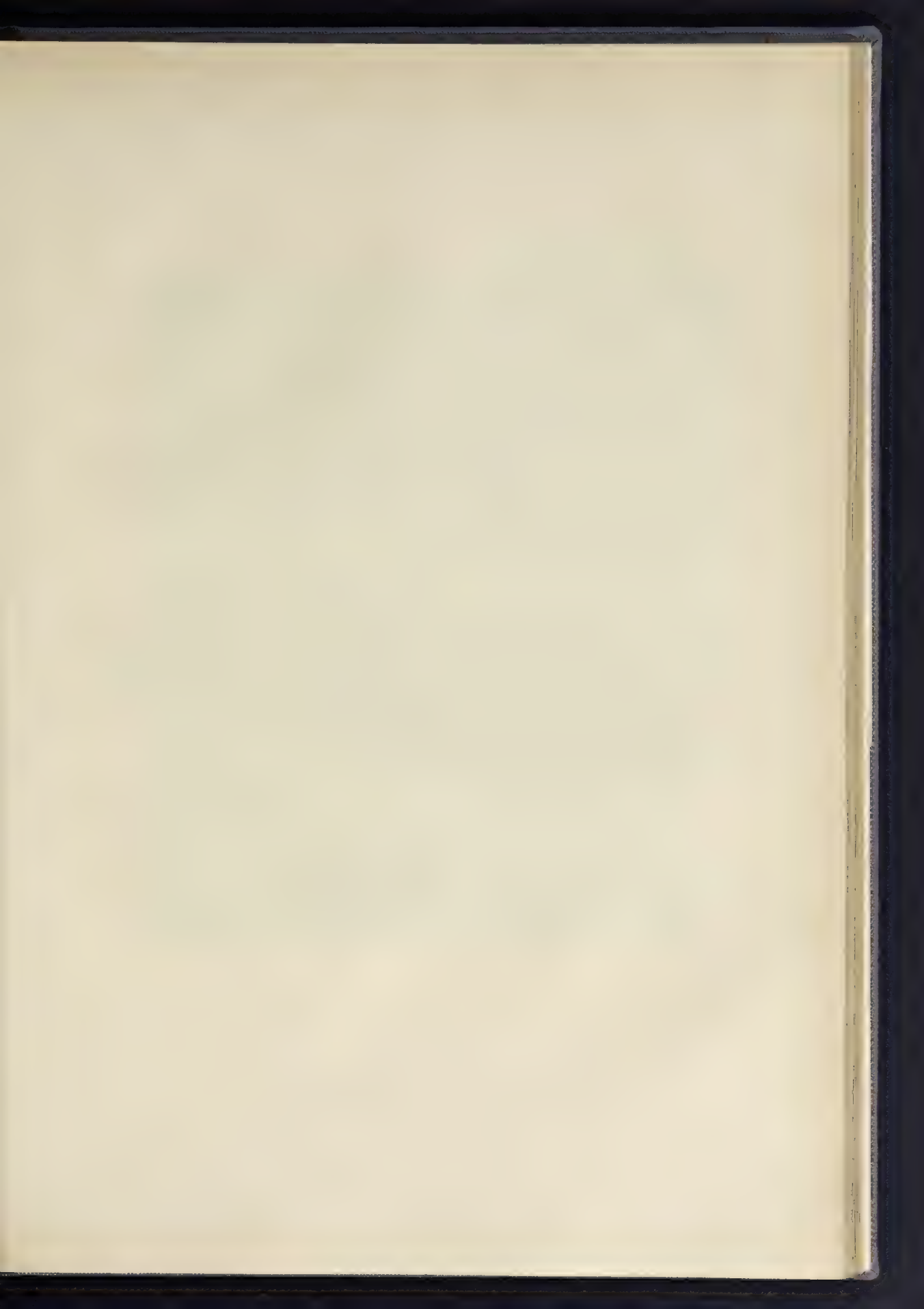
Three-quarter length. Face shown full. Black dress, white and brown front, deep lace cuffs and deep ruff. Pearl necklace. Head bare. Left hand dropped. Right hand half closed.



THE TOWN OF RAVESTEYN

By J. H. B. ...







REMBRANDT (VAN)

1639-1682

Rembrandt Harmenszoon van Rijn, Dutch painter, etcher, and engraver. He was born in Leiden in 1639 and died in Amsterdam in 1682. He is known for his masterful use of light and shadow, and his ability to capture the human condition in his art.

Rembrandt Harmenszoon van Rijn



REMBRANDT (VAN RYN).

(1606-1669.)

38 x 32½.

119—Portrait.

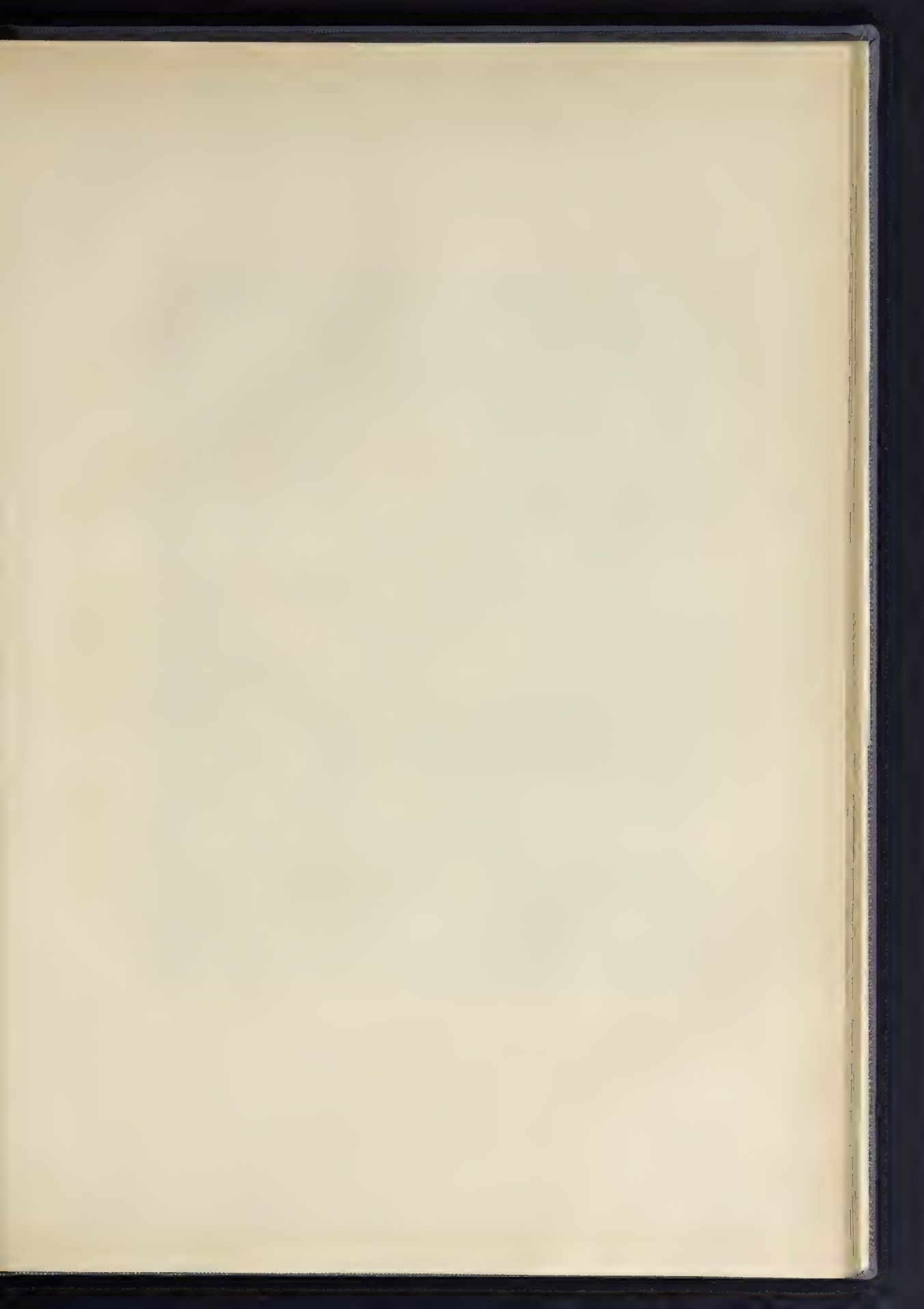
An old Hebrew, shown three-quarter length, is seated. Face turned towards the right. White beard. Black velvet hat. Rich black dress; narrow lace cuffs. His right hand rests on the top of a cane on which his left hand also rests lightly.

REPLICA OF THE HERMITAGE PICTURE.

RIBERA (JOSE DE)

Madonna and Child







RUBENS (PETER PAUL)

Portrait of a Man



RUBENS (PETER PAUL).

(1577-1640.)

25½ x 19½.

121—Portrait of a Man.

Quarter length. Face turned towards the right. Small mustache. Black dress with large ruff.

RUYSDAEL (JACOB VAN).

(1628 or 1629-1682.)

17 x 21.

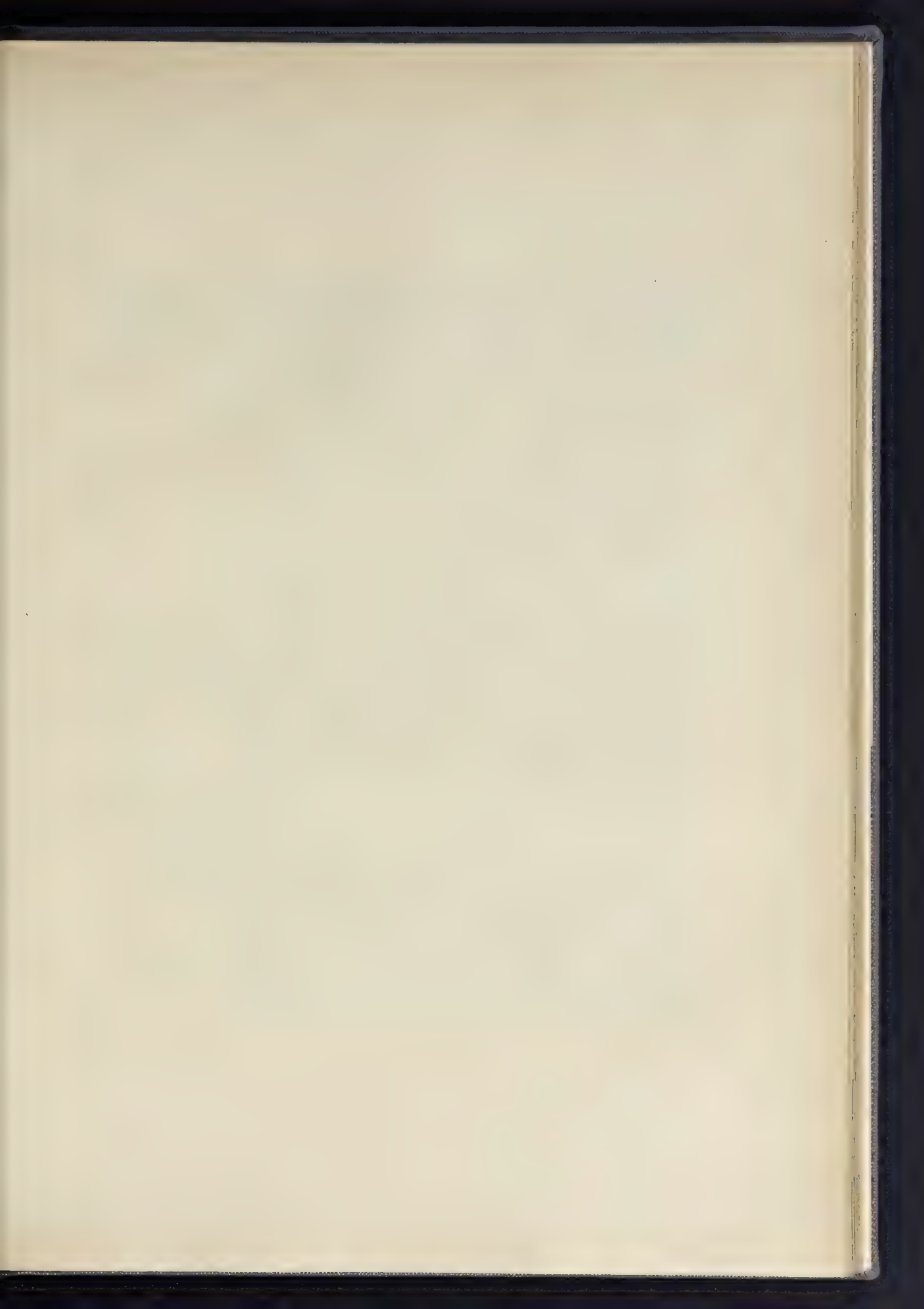
122—Landscape near Haarlem.

In the background, Haarlem church is shown. In the foreground, houses dotted amongst trees. The bleaching grounds in the middle distance.

CARDINAL FESCH COLLECTION.













RUYSDAEL (JACOB VAN).

(1628 or 1629-1682.)

41 x 50.

123—Forest Scene.

A forest on the left, extending into the distance. A sandy road, through the forest, runs down to a small wooden bridge across a stream. On the bridge a man is walking. On the right a bluff. A heavily clouded sky.

SIGNED WITH MONOGRAM.

COLLECTION HERR HOECH (MUNICH).

COLLECTION ROBERT VON MENDELSON
(OF BERLIN).

RUYSDAEL (JACOB VAN).

(1628 or 1629-1682.)

30 x 41.

124—Marine.

The sea, after a heavy storm, is running in high waves. In the distance, on the left, two small boats are scudding under full sail. In the middle distance a boat, under full sail, is rocking. Towards the right another boat is also under sail. In the stern are several standing figures. Shipping in the distant background. Heavy black clouds.



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125

RUYSDAEL (SALOMON)

Landscape



RUYSDAEL (SALOMON).

(1600-1670.)

30 x 43¼.

125—Landscape.

In the foreground, the edge of a pool is shown, towards which cows are approaching. A cottage and trees in the middle distance. A high sky with slight glimpses of blue and white clouds.

STEEN (JAN).

(1626-1679.)

25 $\frac{1}{4}$ x 19 $\frac{1}{8}$.

126—Portrait of Artist and Family.

In the centre of a vestibule, with tessellated floor, near a table, on which a parrot is perched on a wooden stand, the wife of Steen is seated. To her right, Jan Steen also is seated, holding a letter. Long hair, brown coat and long white stockings. In the foreground, on the left, a child is playing with a kitten. Behind it are two other children, one crying. In the distance, on the left, a servant is descending a flight of stairs, carrying refreshments.

SIGNED, JAN STEEN.



STEEN (JAN)

Portrait of Artist and Fan 1









127

FENIERS (DAVID, Jr.)

The Royal Feast



TENIERS (DAVID, Jr.).

(1610-1690.)

31 x 45.

127—The Royal Feast.

Innumerable figures in the foreground, some dancing, some talking, and some at table. On the left, a lot of kitchen utensils, with pig, and a man in blue coat with red hat. On a platform, on the right, three musicians. In the background, brown buildings on right and centre. On left, a road winds behind the buildings. On the side of this a village church. Some figures seated and standing in the roadway. High, yellow, clouded sky with glimpses of blue.

WOORTMAN-HOLLAND COLLECTION.

TENIERS (DAVID, JR.).

(1610-1690.)

8¼ x 6½.

128—Portrait.

Portrait of a man, shown half length.
Long straight hair and small mustache.
Black cloak, linen collar. Left hand partly
shown.

SIGNED WITH MONOGRAM "D.T."

COLLECTION CHATEAU DE HEESWIJK.



FENIERS (DAVID, JR.)





129

TERBURG (GERARD)

Waiting Orders



TERBURG (GERARD).

(1613-1681.)

23 $\frac{1}{2}$ x 17 $\frac{1}{4}$.

129—Waiting Orders.

An officer at a table is writing. On his right, a trumpeter stands, holding his hat in his hands. A white dog stands near the latter, looking up at him.

ENGRAVED BY BURNETT.

SMITH, VOL. IV., PAGE 121.

COLLECTION HOPE OF DEEPDENE.

TIEPOLO (GIOVANNI BATISTA).

(1696-1770.)

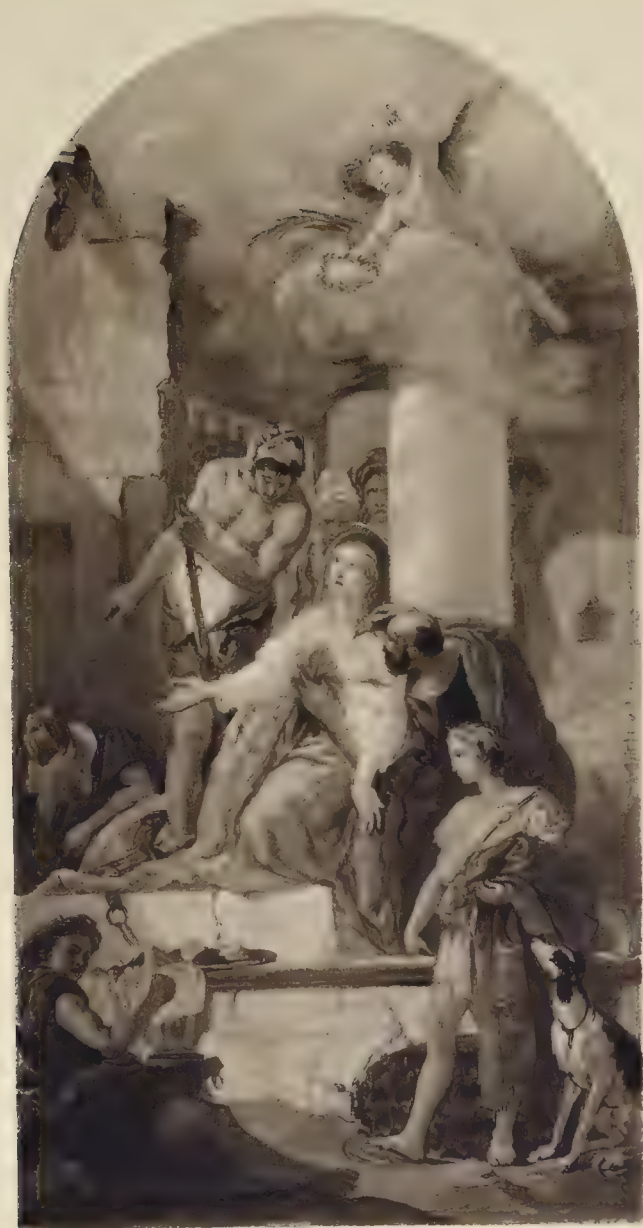
23½ x 13.

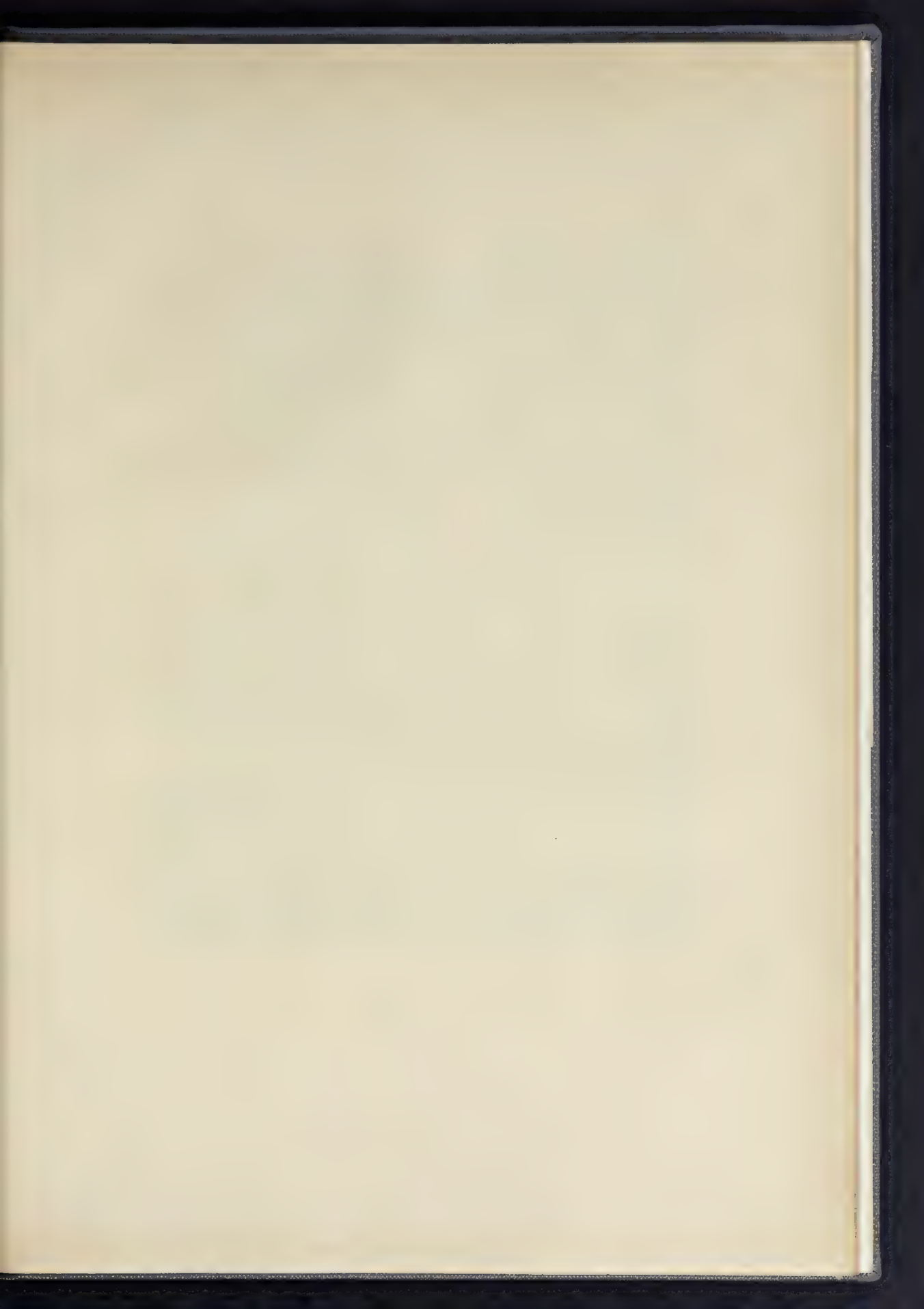
130—Allegoric Composition.

A female is seated in front of a pillar.
Other persons in bright-colored dresses in
front and behind her. Angels floating in
the air.



TIEPOLO (GIOVANNI BATISTA)







VELASQUEZ
(DIEGO RODRIGUEZ DE SILVA)

Portrait of a La



VELASQUEZ
(DIEGO RODRIGUEZ DE SILVA Y).

(1599 1660.)

42½ x 34.

131—Portrait of a Lady.

Figure nearly full length. Face turned towards the left, shown nearly full. An exceedingly rich dress, profusely trimmed with red bows. Hair dressed in the exaggerated fashion of the period.

VELDE (WILLEM VAN DE).

(1610 1693.)

13¾ x 17¾.

132—Sea View.

A fleet of war-ships, apparently after an action, distributed over the sea. One shown with broadside. A battle has just been raging in the distance.

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PAGE 364, NO. 154.





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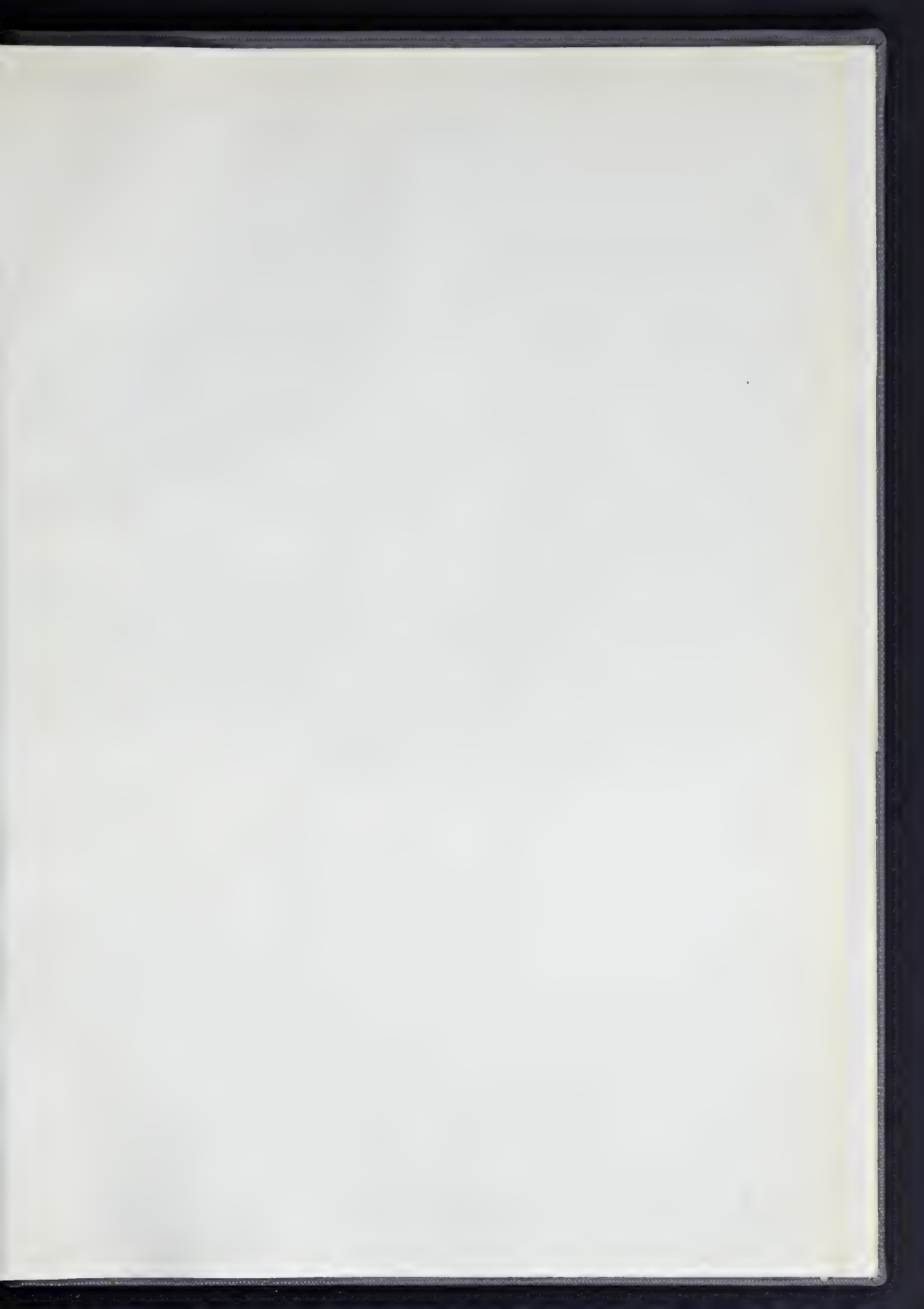
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